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sian war he came under the command of Meissonier, then considered one of the great painters of France; but Meissonier treated him with haughtiness and seemed bent on ignoring completely the fact that Manet was an artist at all. After the war, when Meissonier exhibited his "Charge of the Cuirassiers" at the Petit Gallery, the revolutionary painter went to see it. Since the "deaf war" had been going on between conservatives and radicals in painting for a long time, and since Manet had been by that time generally recognized as a leader of the Academy-outs against the Academy-ins, very particular attention was given to whatsoever he might say regarding a Meissonier. "Why" said Manet "it's very good; now really, it's exceedingly good! The whole picture is in steel—except the Cuirasses." Théodore Duret suggests that this jest—doubly biting because little Meissonier was first famous as an engraver-etcher—was launched in retaliation for Meissonier's insolence during their wartime relations. Since that day the market for pictures has seen a considerable rise in the price for Manets and a very amazing fall in the values placed on Meissoniers.

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CHRIS KAT AND HIS INN

The Kit-Kat Club of New York is an organization for teaching and enjoying art, together with social pleasures such as annual balls. The name comes from colonial times when Sir Godfrey Kneller, a painter invited to England by Charles II from the Netherlands, was the most fashionable portrait painter in London and frequented a tavern kept by one Christopher Cat, who, to judge from his name, was also from the Netherlands. Thus we have old Jakob Cats, poet of Holland and Commodore Decatur, American seafighter. According to Daniel Defoe this worthy innkeeper was called for short Kit Cat. Old Kneller, a mannered but genial person, undertook the portraits of a club formed in 1703 which met at Kit Cat's Inn, and actually finished them to the number of forty-two. On the breaking up of the club in 1720 the pictures went to Jacob Tonson the publisher, who had been the founder and

secretary of the club; some years ago they were in Hertfordshire, England, in the gallery of W. W. R. Baker. They are of a size called on the continent "cabinet" because dimensions and style of painting were adopted to a "den," small library or sitting-room. But the club gave to such paintings in England and America another name; they are Kit Kat in size. An organization like the New York club, setting out to make sketches and portraits halfway between the miniature and life, could not choose a better name. The original Kit Kat club included among its members Marlborough, Addison, Walpole, Dick Steele and other literary and eminent men of the reign of Queen Anne.

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SKYSCRAPERS

To the Editors of The Art World:

Broadly speaking the controlling lines in classic architecture are horizontal and structures in that style may be extended in length and breadth almost indefinitely without loss of cohesion or dignity.

A noble example of a building in classic style is the Pennsylvania Station on Seventh Avenue, covering two city blocks. In no other style could like results have been secured.

The controlling lines in Gothic architecture are perpendicular, ever reaching upwards with inspiring graciousness, and Gothic is well-adapted to the construction of buildings of such abnormal proportions as skyscrapers, carrying them to any height without effort and with attractive results.

The Woolworth Building, Gothic from foundation to finial and the tallest of the skyscrapers, is so successful in reaching upwards to its extreme height that from no point of view does it fail to meet the ideal requirements of its style in mass as well as delicacy in the treatment of its ornamentation; convincing us that structures of this character may be sent gracefully skyward with gratifying results to the limit of the strength of material. Mr. Cass Gilbert in the Woolworth and West Street buildings has satisfactorily demonstrated the adaptability of the Gothic to skyscraper architecture.

G. E. B.

THE BLUE BIRD

By JAMES TERRY WHITE

*The bird within my heart—what need
Has he of more to satisfy,
With pinions from all bondage freed
And the illimitable sky?*

*The edge of his far-reaching wings
Revives my life with gentle beat,
Heals with its soothing touch, and brings
New power to my failing feet.*

*The bird's own self is in my song,
And even the song is sweeter still
As love with thought and feeling long
The need of sympathy to fill.*

*When love took flight, then fled the bird;
But to the fugitive I cry,
"For me hast thou no lyric word
The need and longing to supply?"*

*The bird within my heart—what need
Has he of more to satisfy,
With pinions from all bondage freed
And the illimitable sky?*